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THEODORE THOMAS.

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IMPORTANT NOTICE.

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HOWSON AND TALMAGE.

JOHN HOWSON, the well-known comic opera vocalist, has succeeded in arousing much virtuous indignation in the breasts of numerous Brooklynites, because of his caricature of Talmage in Gilbert & Sullivan's "Sorcerer." Mr. Howson's impersonation and make-up of the celebrated rôle of John Wellington Wells, dealer in magic and spells, is extensively known in this city, and has afforded much amusement to all who have witnessed Sullivan's work. But as Talmage does not reside on this side of the never-to-be-finished bridge, Mr. Howson was subjected to no interference here while the opera kept the stage. In Brooklyn, however, he was threatened with legal proceedings if he persisted in his purpose to caricature Talmage in the opera in question. Posters were torn down representing his stage make-up, and the performances would never have been permitted if the obnoxious feature had not been omitted. Naturally enough this was done, for there did not exist the slightest desire to deliberately offend sensitive people. The feeling experienced by Talmage, his family and friends, needs no justification; it was to be expected. So long as the objectionable burlesque was not acted almost within the shadow of his dwelling, silence wisely prevailed. The affair has served to prove that actors and singers are too ready to ridicule every person of prominence, whatever his calling may be, but that there comes a time when it is necessary to place a check on such exhibitions.

ANENT PROGRAMMES.

A CONSTANT attendant at concerts is led to ask the question: "Of what use are programmes?" No doubt, some reason exists for this question, for numerous programmes are distributed among various audiences which are only calculated to mislead them. That one or two numbers at a miscellaneous concert should be changed because of the indisposition or non-appearance of an artist is readily apparent; but that all the performers advertised should be present, and yet one or two of them should interpret compositions other than those printed, is not so easily comprehended. Here the cause of the change must be sought in the individual.

That singers are especially capricious in this respect will be very generally admitted. They select a song in private, believing that it will produce a good effect upon the audience and at the same time serve to display their special abilities. Down it goes, therefore, on the programme, which is, as usual, printed and distributed. On the day, perhaps, of the concert they begin to vacillate, and after a certain time spent in weighing the pros and cons, another piece is finally decided upon and sung to the public without any explanation. It can scarcely cause surprise that the titles and music of different songs become somewhat mixed to ordinary listeners,

whose acquaintance of musical literature is never of the largest.

Neither do instrumentalists scruple to change a work without the slightest announcement of the fact. No doubt, such a course of action is due to the impressionable and variable nature of artists. They feel and act for the moment; they are veritable barometers. Fickleness, however, can only be denominated as weakness, a failing that is not common to great minds.

It were better that no change from a printed programme should ever be made without a solid reason therefor. There can rarely be any real necessity for it, and caprice should not rule to the extent it now does. Orchestral works are very seldom changed without due notice being given of the fact, the reason for which is obvious enough.

In conclusion, a few words may be added in reference to the matter of sudden alterations in programmes as affecting musical critics. Naturally enough, professional critics of long standing have very generally an extensive acquaintance with almost every variety of compositions, and are thus enabled to detect most changes and note them accordingly in their concert reviews. But even the most capable musicians are sometimes liable to commit errors in this direction. An instance may be here adduced. A pianist at a recent recital was put down for a Liszt "Rhapsodie," but, through some whim or other, played another composition. Two capable and well-known critics, who were well enough aware that the "Rhapsodie" had not been performed, totally differed concerning the author of the piece substituted, one asserting it was by Rubinstein, the other by Moszkowski.

Personals.

MISS CONWAY'S ENGAGEMENT.—Miss Marianne Conway has been engaged by John McCaul to sing the rôle of *Michaela* in Lecoq's new opera, "Heart and Hand," which is to follow "Virginia," at the Bijou Opera House. Miss Conway is said to have studied the rôle under the composer's direction, and to have only recently returned from Paris.

NILSSON IN ATLANTA.—When Mme. Nilsson, in Atlanta, sang "Way Down on the Suwanee River" all the colored people in the gallery cried. Mme. Nilsson, whose brothers and sisters are wedded to their peasant life in Sweden, will, with her adopted son, consider New York as her home.

BIJOU HERON MARRIED.—The marriage of Henry John Miller, a young actor, to Miss Helen Bijou Heron Stoepl, daughter of Mr. Robert Stoepl, leader of the orchestra at Daly's Theatre, and of the late Matilda Heron, the well-known actress, took place on Thursday evening last, February 1, at St. Agnes' Church. Both are at present members of the Madison Square Theatre Company.

LAMBERT AT THE CASINO.—Alexander Lambert, the popular pianist, will be the soloist, at next Sunday evening's concert at the Casino. He is fast earning a good position as a solo performer and teacher.

THEO. THOMAS'S PICTURE.—It will be admitted by our readers that no extended mention of Theodore Thomas is needed the present time, although his portrait graces the front page of this issue of THE MUSICAL COURIER. He is conceded to be one of the finest conductors living, and the best conductor in this country. What he has done toward the advancement of musical taste in America is known to all interested, and his name will forever be associated with the production of the highest and greatest compositions that have ever been given to the world. His name will always be a guarantee for the excellence of a concert in which he participates.

REMEYNI'S GOOD FORTUNE.—Edward Reményi was to have appeared at Saalfeld's first "ballad" concert to be given in Steinway Hall, on next Saturday evening, but it has transpired that he failed to board the steamer that would have landed him here in time to play therein. It is a hazardous thing to contemplate the havoc his violin playing must have created in the hearts of the dark-eyed Mexican maidens! Perhaps he will be kept a prisoner by some desperately enchanted lady. O fortunate Reményi.

THE "CREATION," IN NYACK.—Fred. W. Jameson, the well known tenor singer, has been engaged to sing the tenor solos in the "Creation," which is to be performed in Nyack, on March 29. He is becoming a valuable oratorio singer, and obtained a good success when he sang in the "Messiah," in Jersey City, some time ago.

TAMBERLICK DEAD AND ALIVE.—The great tenor, Signor Tamberlick, has been reported dead and alive, all in a few days. Is some one playing a hoax with the telegraph operators, or does Tamberlick believe he needs to be advertised more?

SIGNOR TAGLIAPIETRA HERE.—This popular baritone is again among us, and it is said that he will appear at the Standard Theatre, in the latter part of the season. Mr. Mapleson also wishes to get possession of him. He needs him, for the colonel's baritone singers, with the exception of Galassi, are "bare-of-tone."

LECOQ'S NEW OPERA.—W. T. Carleton will be a member of the cast in Lecoq's new opera, "Heart and Hand," soon to be produced at the Bijou Opera House. George Sweet will also appear. He is an excellent baritone singer, who has gained some success in Italian opera.

THE RACONTEUR.

IMAGINATIVE writers have thrown a glamour around the stage which has a peculiar fascination for impressionable natures. Every minute detail of an artist's life is food for their fancy and gossip. So far as a lively interest in the personality of a great actor or songstress is concerned this curiosity is not unnatural. It too often, however, indulged in to excess by inquisitive individuals who, like the old hens of the Union club, are happiest when cackling over some newly hatched scandal in artistic circles. But I am not going to characterize this set at length, for I wish to speak of a notorious sheet in this city devoted to police news which weekly outrages some of the most prominent artists in the world. I need not mention its so-called pictures of famous singers and actors in company with wood-cuts of the latest pugilistic rage of the "fancy," the clerical Don Juan, or the coster who never finishes jumping on his mother. That is bad enough, but far worse is the theatrical and musical department with a flashing head-line that insults the honor of every woman mentioned in it. This head-line, which need not be advertised here, classifies every woman on the operatic and concert stage, who is of sufficient prominence to be alluded to in print, with the frail beauties of the Jardin Mabille. Unfortunately, the periodical in question is able by reason of its large circulation to spread this slander over a wide area from week to week, and some of the most exemplary women in the profession have been vilified simply by the mention of their names in this connection. St. Anthony Comstock could find here an excellent chance for a field of operations, and earn the gratitude of thousands. I might say a word about this sheet's so-called criticisms, only they are written especially to cater to the morbid tastes of its readers. Their literary *menu* would not be enjoyed if flavored only with such wit and play of fancy as are dictated by good taste. It must be highly spiced with the vituperation of the pot-house and sensational slurs on popular songstresses, particularly those whose names have never been touched by the breath of scandal. I understand the sheet is backed by a responsible party who would be able to pay any damages a court would award for libel, and if this is not libel, David Dudley Field must conjure up a new definition of the word.

There is a quiet little scheme on foot, I hear, to boom Annie Pixley as a remarkable singer, who only needs a word or two of encouragement to blossom out as a great cantatrice. Now, Annie should be contented with her theatrical success, which she deserves, and not stray into foreign pastures. She is versatile and piquant as an actress, and is making her way rapidly for a young contestant for dramatic honors. But a merely pleasing soprano like her's will never become a great voice, despite the manoeuvres of friendly enthusiasts, with all their exaggerated fairy tales. No, no, Annie, keep on kicking your airy heels in "M'liss" and "Zara," and don't let any one make you think you will ever be a famous singer simply because you are a jolly little warbler when you tackle "The Huntsman's Horn" and "The White Cockade."

Brooklynites are surprised to hear that the wife of Levy, the cornetist, intends to return to the stage. Miss Minnie Conway was always a favorite in the City of Churches, as well as her brilliant mother, in the famous old Park Theatre, and the fortunes of the family have been watched by many persons with solicitude. Now that this charming woman is led to exchange the privacy of home life for the glare of the footlights in comic opera, she is much to be commiserated. The gay and festive Levy still blows like Gabriel, and commands his fancy prices for his fancy repertoire of half a dozen pieces, and is abundantly able to keep the domestic larder filled. But I fear he will not have a front seat when the new opera comes out with his wife in the leading rôle. To explain why, would be to explain why Minnie Conway returns to the stage; and, I believe, the public curiosity on this point should not be gratified, so I won't gratify it.

Performances of the Coming Week.

WEDNESDAY EVENING, February 7.—Concert by the Amphion Society, of Brooklyn, in the Brooklyn Academy of Music.

THURSDAY EVENING, February 8.—Joseffy's third orchestral concert in Steinway Hall.

FRIDAY AFTERNOON, February 9.—Fourth public rehearsal, at the Academy of Music, of the New York Philharmonic Society, conducted by Theodore Thomas.

SATURDAY EVENING, February 10.—Fourth concert, in the Academy of Music, of the New York Philharmonic Society.—Saalfeld's first popular concert at Steinway Hall.—Dobson's banjo concert at Chickering Hall.

SUNDAY EVENING, February 11.—Concerts at the Casino and Koster & Bial's.

MONDAY AFTERNOON, February 12.—Frederick Archer's Fourth Organ Matinee at Chickering Hall.

MONDAY EVENING, February 12.—A new comic opera entitled "The Countess Dubarry," at the Fifth Avenue Theatre. First performance.

TUESDAY EVENING, February 13.—Concert of the Vocal Union, at Chickering Hall under the direction of S. P. Warren.

EVERY EVENING.—"Iolanthe," at the Standard Theatre; "Virginius," at the Bijou Opera House; "The Queen's Lace Handkerchief," at the Casino; "The Countess Dubarry," at the Fifth Avenue Theatre; and the new comic opera, "The Electric Spark," at the Mount Morris Theatre.

PERFORMANCES.

Fifth and Last Steinway Hall Popular Matinee.

THE fifth and last of this season's series of popular matinees was given at Steinway Hall on Thursday last and drew quite a large, fashionable and certainly very discriminating audience. There was at this occasion quite an array of soloists, of which one or the other might have been spared to the public. The most important one was, of course, Mr. Constantin Sternberg, the eminent pianist, who has not been heard in New York with orchestra for some time. He had chosen his friend Xaver Scharwenka's second pianoforte concerto in C minor, a new and highly interesting work for interpretation. As regards the composition we have but one fault to find with it and that is a too long-winded working out of the thematic material. The first movement contains a principal theme of almost Beethovenian construction, but even the broadest and most interesting thought loses by too frequent iteration. The slow movement in A flat major is very lovely, especially in harmonization, but there is a lack of concentrative power, which leads to the movement vagueness and uncertainty of purpose, quite at variance with the well-defined outline of the brisk last movement. The latter has a Hungarian flavor about it, which is as acceptable to the musical gourmet as paprika is to the culinarian.

In Mr. Sternberg's playing of the work which, somewhat to our surprise, was done from notes instead of from memory, a careful study of the work was the most conspicuous of the many good qualities displayed. Besides this, his technique and tone were good, but there was, at times, an indecision of rhythm and careless use of the pedal, that somewhat blurred an otherwise really good performance.

Mr. Sternberg's piano solos were a new "Scherzo" in A minor, by Otto Floersheim, for the success of which the composer feels indebted to the interpreter; also, a new "Serenade," in A major, of his own, a really charming composition, charmingly played; and, lastly, Xaver Scharwenka's "Polish Dance," in E flat minor, which also received a thoroughly artistic rendering.

Of the remaining three soloists little need be said. Mr. Theodore Toedt gave a nice rendering of the celebrated tenor Recitative and Aria in A from Méhul's Opera, "Joseph in Egypt." Mr. Toedt's voice is small but agreeable, and his style of delivery, if somewhat affected, is rather musical. Mr. Edward Mollenhauer played Paganini's showy and difficult violin-concerto in E flat, in his usual sensational manner. His technique and tone are remarkably good. An utter failure, however, was a Mrs. Emma R. Dexter, who came from Cincinnati to show a New York public the ruins of what may once have been a fair voice. Now, however, there is nothing left but an unsteady, shaking and rather disagreeable vocalization. The New York World says that her two numbers—the great "Ah Perfido" aria by Beethoven and Venzano's staid Arietta and Valse were not given. We wish that our ears could have been with those of the World's critic at the time of Mrs. Dexter's singing. The public also accorded the lady only a sparse recognition which spoke volumes for its discrimination.

The orchestra under Mr. Theodore Thomas executed with wonted excellence Hofmann's "Schauspiel" Overture, a pretty but rather weak work, a new *Intermezzo scherzoso* in D minor, by Hugo Reinhold, a really beautiful and interesting novelty, and as a final number the three orchestral selections: Invocation and march of Will o' the Wisp, Dance of Sylphs and Racoczy march from Berlioz's "Damnation of Faust."

Richard Arnold's Concert.

THE well-known and popular violinist, Mr. Richard Arnold, gave his annual concert in Chickering Hall on Tuesday evening, January 30. He was assisted by Miss Emily Winant, Edmund Neupert, pianist, who made his first appearance in New York in chamber music, and the following members of the New York Philharmonic Club: Reinhardt Richter, violin; Emil Gramm, violin and Charles Werner, violoncello. Max Liebling was the accompanist. The programme was highly interesting, and contained some six or seven works, a trio by Brahms being played for the first time in New York. This trio opened the concert, and was interpreted by Mr. Neupert, Richard Arnold and Chas. Werner. The first movement (*Allegro*) offers excellent contrasts for the instruments, although the subject matter cannot be said to be of great interest. The *Andante con moto* opens with a unison passage for the strings. A sixteenth note that continually falls on the second beat of the bar produces a good effect.

The whole movement is pleasing and well planned for the instrument. It has a touch of the Hungarian character about it. The whole *Scherzo* is very effective, if somewhat lacking in originality. The finale *Allegro Giocoso*, contains some striking passages, and brings the work to a brilliant close. The trio cannot well be considered a great composition, but the gifted musician is plainly discernible everywhere.

Of its performance little needs be said. Messrs. Arnold and Werner played with care and fair expression, but to Mr. Neupert belonged the honors as executant. It was a surprise to many to hear how completely he sank his own individuality in that of the other performers, betraying the nicest discrimination throughout the work. His execution was full of refinement and charm, and Brahms himself would have been pleased at the manner in which the splendid pianist interpreted his share of the composition. Altogether, Mr. Neupert produced a greater impression by his performance of this trio even than in his solos. The latter were Liszt's fantasia on "L'Africaine," and as an encore piece a concert

study of his own. Mr. Neupert's reception was very enthusiastic. It was well earned. Miss Emily Winant gave two selections and an encore piece in excellent style, and was evidently in good voice. She was heartily welcomed by the audience. The two chief selections were Gounod's "The Golden Thread," and Mozart's "L'Addio." Mr. Arnold played a charming romance, op. 26, by Johan Svendsen, and Sarasate's fantasia on "Faust." He was encored. His playing was generally effective, and secured for him the warmest applause. The concert concluded with H. Leonard's tricky "Sérénade Humoristique à l'Espagnole," a work for three violins. It was interpreted by Messrs. Arnold, Richter and Gramm. It evidently pleased the audience, which is all that need be said. The concert was well attended, and was a success for the concert giver.

Fifth Brooklyn Philharmonic Concert.

MR. THEODORE THOMAS, with his usual ability, arranged the following interesting programme for the Brooklyn Philharmonic Concert on February 3:

Suite in D, No. 3: Overture, Air and Gavotte. Bach.
L'Allegro, Il Penseroso, ed Il Moderato. Handel.
Scene: "Sweet bird, that shun'st the noise of Folly." Miss Emma Thursby.
Overture, "Manfred," Opus 115. Schumann.
INTERMISSION.
Serenade in D, Opus 9. Robert Fuchs.
Andante; tempo di minuetto; allegro scherzando; adagio con molto espressione; finale, allegro.
Recitative and Aria, "Questi affetti," "Faust." Spohr.
Miss Emma Thursby.
Symphony in A, No. 7, Opus 92. Beethoven.
Poco sostenuto, vivace; allegretto; presto; allegro con brio.

The prevalent taste of the Brooklyn amateurs for the unlimited and various effects produced by a string orchestra was fully gratified, the quartet, in fact, being accorded a most favorable opportunity for the display of the well-established, excellent reputation which Mr. Thomas has, by arduous labor, led them to attain. The Bach Suite, with the air made familiar by Wilhelm's transcription for the G string, and the humorous "allegro scherzando" from the Fuchs's Serenade (which received an unequivocal encore) delighted the audience. The rendering of Schumann's passionate and poetic "Manfred" overture being also of the highest character.

Miss Emma Thursby, a deserved favorite with the Brooklyn public, had to repeat the latter part of Handel's Duet-Aria, in which she was ably assisted by Mr. Weiner's flute obligato, and, after the Spohr Aria for the inevitable encore, an out of place Tarantella by Bizet. The first chords of Beethoven's glorious "Seventh" brought us, however, back again into the true field of art, and its excellent interpretation was a triumph for both conductor and orchestra.

E. A. Lefebvre's Benefit Concert.

A RATHER motley crowd assembled in Steinway Hall on Saturday evening last, to hear E. A. Lefebvre's benefit concert. It is impossible to speak seriously of any of the performers other than Mr. Lefebvre himself. The selections were rendered in most melancholy style, and considerably depressed cultivated listeners. Moreover, as is always the case with poor performers, long pieces were selected, some of them by being badly sung, appearing interminable. Mr. Lefebvre's selections were, on the contrary, well interpreted and of only average length, by which he placed himself in exact contrast to the rest of the performers. It is hard to conceive how Mr. Lefebvre could have surrounded himself with such incompetent drawbacks.

Frederic Archer's Third Organ Matinee.

THE third organ matinee in the series of six to be given in Chickering Hall by Frederic Archer, took place on Monday afternoon, the 5th instant. Altogether, it was more successful than the second. Mr. Courtney, the tenor, sang two songs in fair style, but his voice appeared more worn than usual. Miss Hattie Louise Simms contributed the air from "Traviata," "Ah, fors'è lui." Her vocalization deserved praise, and she sang with a vim that was refreshing, but her voice lacks somewhat of resonance. She was encored.

Mme. Theresa Liebre's violin playing was quite enjoyable. She plays with intelligence and expression. Her selections were a "Chaconne," by Vitali; a "Berceuse," by Faure; and a "Minuet," by Mozart, the latter piece being encored. Mr. Archer was in better trim than on the previous Monday, but it was again manifest that his successes were gained in the lighter and more pleasing works he had chosen to interpret. Moscheles' "Homage à Handel," op. 92 (originally written as a duet for two pianos), was effectively rendered, but the Chopin "Valse" in C sharp minor that followed was a failure, as was to be expected.

The two movements from Mendelssohn's "Octet," op. 20, followed Mr. Courtney's song. The Andante received a careful and praiseworthy rendering, but the last movement resolved itself into a jerky, indistinct scramble. It was really an artistic absurdity. Tours' *Allegretto* in A, Haydn's *Andante* from 4th symphony (famously termed the "clock" movement), and Wely's "March" in C, were all charmingly performed, the piquant registration chosen suiting admirably the character of the movements. But it only proved again that Mr. Archer gains his successes in bright and showy pieces, and scores his failures in really serious and elevating composition. A pleasing "Gavotte," by Anon, and Herold's overture to "Le Pré aux Clercs," effectively interpreted and registered, brought the quite interesting matinee to a close. Mr. Archer was encored in Tour's *Allegretto*, and repeated it with somewhat different registration. It was a success both times.

A Charity Concert.

A CONCERT was given in Chickering Hall for the benefit of the Free Home for Incurables on February 1. The audience was quite small, a fact to be regretted considering the object of the entertainment. Naturally enough, severe criticism would be manifestly out of place in referring to the performers on this occasion. An organ solo opened the concert. It was skillfully played by Miss Augusta Lowell, whose pedaling was worthy of praise. This lady did not humor the singers sufficiently when acting as an accompanist. Miss Jessamine Hallenbeck gave a valse by Arditi, entitled "Ilma Valse," in fair style, and secured an encore. Later, she sang Dudley Buck's "When the heart is young." Miss Marion Simms contributed Osgood's song "The Shadow," and Esterbrook's "Lullaby." She possesses a powerful contralto voice, and does not lack intelligence. She should be heard oftener on our concert stages, when she would no doubt develop into a most useful and effective public singer. She has some natural talent.

Messrs. E. M. Drew and C. H. Simms gave a rather tame rendering of Balfe's duet "Excelsior." With such a popular piece they should have produced a greater impression. Mr. J. Williams Macy pleased the audience with a humorous song. Mr. D. A. Burnette read two selections in rather dreary style. His voice lacks sonority. The Weber Male Quartet (composed of H. L. Keyes, first tenor; E. M. Drew, second tenor; C. H. Simms, first bass; and J. W. Macy, second bass), gave Kücken's "Artillerist's Oath," Abt's "Serenade," and Hatton's "Capstan Chorus," beside other selections as encores.

Casino Concert.

THE usual Sunday night concert was given at the Casino before a large audience, and was distinguished by the appearance of two of our most eminent and favorite artists. Mme. Emma Juch was in excellent voice and sang the aria from "La Traviata" in the original key. Being warmly applauded, she yielded to a demand for an encore by singing the "Last Rose of Summer." In the second part she gave a Spinning Song from "Sleepy Hollow," by Max Maretzek. In the second and third parts Mme. Carreño, the well-known pianiste, played selections from Liszt and Handel, in which she succeeded in exhibiting not only her brilliant execution, but also a correct conception and warmth of feeling that indeed made her performance the most enjoyable of the night.

The popular selections played by the orchestra were well received; the only complaint that could be made was that the programme was too long.

There was a pleasant musical and literary entertainment given at Steinway Hall, on Friday evening, under the auspices and for the benefit of the Ladies' Semi-Centennial Camp Meeting Association, of Sing Sing, N. Y. The artists participating in this highly successful affair were: Mrs. Imogene Brown, soprano; Miss Hattie Lewis, soprano; Mrs. Florence Rice-Knox, contralto; Miss Florence Tyler, pianiste; Mrs. Ida Simpson-Serven, reader; Mr. Christian Fritsch, tenor, and Mr. Ivan E. Morawski, basso.

—It is said that the scenes planned by Mr. B. E. Woolf, of Boston, for the acts of his comic opera of "Pounce & Co." will most happily supplement the satirical lines of his libretto. The action of the first act will, it is stated, be in the midst of a park planned by "Pounce & Co." as a playground for their beloved mill operatives, these grounds being surrounded by the Queen Anne cottages built by the kind firm for their associates in the development of mill industries. The latest improvement in landscape gardening, reclining chairs, &c., will be included, and artistic designs calculated to improve the taste of the mill people will be introduced in this set. The statements made relative to the score of the second act indicate that it will be a sort of ideal mill interior, in which art will reign in the coloring given by the costumes of the operatives, these being designed to afford artistic groupings, rather than to protect the operatives from oil and dust, as in the prosaic realities of life in such places.

—In the suit of Col. James H. Mapleson against Miss Emma Juch to compel a specific performance of a contract between them, Judge Donohue in Supreme Court, Chambers, on Saturday denied a motion for an injunction to restrain Miss Juch from singing in public excepting under the management of Col. Mapleson. In denying the motion for an injunction Judge Donohue said: "The contracting parties differ so much, and there is such a conflict of fact, that I do not think a preliminary injunction proper."

—The board of government of the Boston Handel and Haydn Society is busily engaged in securing talent for the series of concerts included in the scheme of its triennial festival in May. Among the soloists already engaged are Miss Emma C. Thursby, Miss Emily Winant, Mr. Theodore J. Toedt, Messrs. William J. and John F. Winch, and Mr. Myron W. Whitney.

—Miss Henrietta Maurer will have a testimonial concert at the Meinaon, Boston, on February 12, with the assistance of Miss Etta May Hunt, soprano; Miss Carrie E. Cooper, contralto; Charles R. Adams, tenor, and Alfred de Seve, violinist.

—James M. Tracy will give a series of three piano recitals at Chickering's, Boston, the first of which will occur February 19, assisted by Helen E. H. Carter, soprano.

St. Louis, Mo., Correspondence.

St. Louis, Mo., January 31.

LAST Tuesday evening, accompanied by my wife and mother—not very fashionable, but to me very pleasant company—I visited the Olympic Theatre. We went there to hear Patti and Scalchi in the much praised "Semiramide." I had paid my five dollars a seat like a little man, although it may not be considered "professional" for a "professional" to pay for tickets. We had seated ourselves comfortably—one can do that in the luxurious chairs at the new Olympic—and were soon taking our bearings as to our neighbors. There was Mr. Lucas, the millionaire, just behind us; Mrs. Drake, the banker's wife, with her daughter, just in front of us; sturdy, talented McCullough, of the *Globe-Democrat*, in front of them, and Mrs. Frederic Paramore, the St. Louis Langtry, a little farther down, besides many others distinguished for brains, beauty or bonds. It was a goodly company, really a magnificent audience, and fairly representative of the very best of Western "savages." Well, as I remarked, we had seated ourselves comfortably, had straightened our feathers up afresh, had satisfied each other that our war-paint was all right and completed our preparations for the evening by an extra careful adjustment of our blankets, when I heard a passing usher remark: "No sir, 'Semiramide' will not be sung to-night: Scalchi is sick, and 'Lucia' with Patti has been substituted; you know they always substitute when the house is sold out."

"Fifteen dollars to hear *Lucia*," thought I, mentally quoting *Edgar's* malediction at the end of the second act. There may still exist a few people who would like to hear "Lucia," but so far as I was concerned, I thought I had relegated that privilege to the critics and strangers. But I was "elected," and so I gathered my blanket forbiddingly around me and lapsed into the mood of a critic, determined to see with my own eyes, and hear with my own ears, and not "enthuse" over every passing point in proportion to the price of my tickets. Now, Mr. Editor, as it is probable that you have never heard "Lucia" in your village, I thought that the relation of some of my impressions would be interesting reading.

The scenes prior to *Lucia's* entry were tame enough to satisfy the latest of the late comers. They could enjoy the sweet consolation that they had lost nothing. Patti's entry, with Valerga as *Alice*, was natural and artistic, but the "savages" received her rather coldly, having by no means recovered from our disappointment and suspicions of managerial scalping.

Indeed, I think that many of us would have enjoyed a scalp-dance, right then and there, with a little British "wool" as the trophy.

After *Lucia's* two songs, *Edgar*, handicapped by Monsieur Patti or M. Nicolini, as you please (or, as a fire-eater in a letter to the *Spectator* called him, "that howling hyena with the cabinet organ tremolo"), came breezily forward, looking anxiously and expectantly for the thunders of applause which did not reverberate. Not a hand was raised. Directly he announces to *Lucia* his departure for France, declares his eternal enmity to her kindred, secures, in spite of this, the promise of her hand in marriage, and works up a tearful time of it generally for poor *Lucia*. Then I thought how handy it was for her to have had her eyes and cheek-bones all painted up beforehand, so as to look proper during said tearful time. But I couldn't quite understand it before, when she came on joyfully expecting to meet her lover. "What have such horrible red eyes to do with such joyful anticipations?" thought I. But there is nothing like foresight, you see, and then, if you must shed the briny tear, you can look as though you had been crying for a week, and an audience of Western savages even can understand what is up.

But there was a double appropriateness in these symptoms of sorrow. This I learned after hearing *Edgar* sing. We have had great artists sing for us out here, but I have never heard one before who could sing in so many different keys with only one signature. You see, I bought a libretto "with the principal airs and gems of the opera arranged as pianoforte solos by distinguished professors," and I had the music before me, else how could I have known what the signature was? In the second act, *Henry* sends *Norman* off to the "regal city of Scotland" to conduct *Arthur* to the forced nuptials with *Lucia*, and then turns his attention to *Lucia* herself to secure her willing consent. To break down her confidence in *Edgar*, he shows her a forged letter. She is supposed to read this letter; but in this instance it could hardly be called a supposition even, for Patti looked at it not longer than it would take you to pronounce her name, and in that brief instant realized the crushing truth of it, grasped its chilling meaning, and—collapsed.

It was about as gauzy a bit of illusion (illusion is generally gauzy, isn't it?) as I have seen on the stage, and how an artist of Patti's perception and experience could so burlesque one of the most effective points in the rôle is past my comprehension. At the conclusion of this scene, we waited an interminable while, with the curtain up, for the change to the scene of the nuptial ceremonies, perhaps for *Norman* to fetch *Arthur* from Edinburgh, but really, I suppose, for *Lucia* to don her bridal costume. Arditì laid down his baton, crossed his legs, leaned back in his chair and reflected the glinting gaslight from his polished pate in the most brilliant manner imaginable. The orchestra took an extra forty winks; the audience lorgnetted one another to their heart's content, abused Mapleson for grievously disappointing them, exonerated Scalchi and vowed they wouldn't come again, even to hear her and Patti in "Semiramide," no matter if it spited themselves more than it would Mapleson.

But is it high art, Mr. Editor, to let the action of a play drag in this way? Better have something going on, be it nothing

more than the breakdown of the "machine" (as the Scots style their carriages) in which *Norman* is bringing *Arthur*, or the loss of his wig in a Highland wind. Give the boys something to look at or else ring down the curtain and let them "go out for some clothes." At last the gallery gods got noisy, and, as a peace-offering, a couple of "supes," upholstered in green and yellow, came on and moved a table and some chairs back and forth, thus occupying a portion of the time and reassuring us that the performance would go on sometime, and it finally did. The sextet went fairly well, and *Edgar*, in his malediction, was terribly and tunefully tragic at the close of the act.

In the last act it was ludicrous to see the indifference of the chorus, while *Raymond* was telling them about the bloody exit of *Arthur*, and *Lucia's* playing the insanity dodge. They looked about as incredulous as our juries do now when that stale plea is advanced. Some were actually grinning. "Good joke," thought they; "good enough for *Arthur*, anyhow, stupid old tobacco sign." Confirmatory of *Raymond's* report, however, *Lucia* appears and goes through her famous mad scene. One by one the chorus withdraw, leaving her to herself. Now, somebody must have applied a porous plaster to that crowd, for it was the first one I ever saw so considerate as to withdraw when anybody was drunk or crazy or going to make a fool of himself. Patti's singing at this point was up to her mark, and roused the audience thoroughly. In response to the encore she repeated, "Oh gioja che si sente," exactly, even to the striking attitude which she assumes at its close. This revealed its studied character and automatism, and, of course, weakened the effect, as encores generally do. Few artists are great enough to repeat a composition and heighten its effect or even maintain its first impression.

Here Patti's work ended, and as she scampered off the stage, amid the storm of applause which followed her, she cast aside the rôle of *Lucia* like a garment, and in the five or six times which she ran on and off the stage to answer to the calls of the audience, the illusion, wrought up by an evening's effort of, in general, remarkable skill, was completely dispelled. No one thought of her longer as *Lucia*, but Patti. The opera was practically ended. Notwithstanding all this, *Lucia* has still to be disposed of. Also, *Edgar*; and so he comes on, and in a lugubrious, inconsistent scene, hears of *Lucia's* death (after the audience has seen her come to her liveliest senses), and stabs himself to death.

The stage is supposed to be a "sea of human gore"—*Edgar's* life-blood is flowing from the horrible poniard thrust (under his left arm); still, he sings on with unabated power and vim to the very end—standing without real assistance and showing no signs of failing nature until his little piece is done. Then he quietly lays down and dies, as did "Little Piggy Pringle."

Now, Mr. Editor, is it not about time some of this nonsense were abated? Why should there be an encore in opera? The audience are spectators of, and not participants in a play or opera. They happen there accidentally, so to speak, to witness the progress of the story as it is acted out on the stage. They have no right to interfere in its progress by demanding a repetition. They thereby say to the player, "You are acting this to us, not to the other characters in the scene, and we want to hear it over again." This is simply ridiculous, viewed from a logical point of view. Then, again, is it realistic or artistic for an actor to appear before the curtain, or to acknowledge applause at any time so long as they are supposed to be impersonating anybody but themselves. The instant they do so they cast aside their assumed part, for the nonce, and appear in *propria persona*, and the illusion is lost. How much more real and artistic would it have been for Patti to decline to respond to the encore and leave the stage as the demented *Lucia*? Then the last act would not have been so nearly a burlesque.

After the curtain finally goes down, with each character rounded out and disposed of, the artists should be rewarded according to their merits by calls to the front as numerous as the audience see fit calling them, by their own proper names, and supplementing the call by rounds of applause, so dear to an artist's heart, by floral offerings and other tributes of praise and appreciation.

The opera season has been financially successful; but, excepting the few leaders, the company is rather weak. Thirty thousand dollars is the sum announced as taken in for the week's work.

Dr. Louis Maas has given two interesting recitals here, under the management of Mr. J. A. Kieselhorst.

H. Clarence Eddy, of Chicago, gave us a fine organ recital a few evenings since, playing an elaborate and well-selected programme. The two string quintets have also favored us with well-planned programmes within a week or two, and these, with the orchestral concerts of the Musical Union and the concerts of the two choral societies, are furnishing St. Louis this winter with better musical enjoyments than we have ever had before.

Yours truly, E. M. B.

Boston Correspondence.

BOSTON, January 31.

THE Handel and Haydn Society gave a very successful performance of Gounod's "Redemption" last Monday. The chorus numbered about 450, and was assisted by Mrs. Aline Osgood, soprano; Miss Emily Winant, contralto; Mr. William S. Winch, tenor; Mr. S. F. Winch, bass, and Mr. Franz Remmert, bass. The orchestra consisted of about seventy players, and was conducted by Mr. Carl Zerrahn. Mr. B. S. Lang was the organist. Apropos of the way in which some of a Boston audience go to work to criticise, the *Herald* gave the following: Scene, Music Hall, during the authorized performance of the "Redemption;" time, just at the close of the number

"From thy love as a father." She—"Wasn't it lovely?" He—"66, 67, 68; oh dear, what an outrage!" She—"I didn't understand you; didn't you like it?" He—"St. what is it? I was counting the metronome marks; didn't hear the singing; just think of it, here is the mark 56, and he took it at 68. Why can't he follow Gounod's marks?"

That excellent organization, the Mueller Campanari Quartet, gave its third concert on Tuesday evening, at Chickering Hall, before a fair audience. The programme comprised Haydn's quartet in B flat, op. 50, No. 1; a movement from Rubinstein's quartet in E flat, op. 11, No. 2, and Beethoven's great quartet in A minor, op. 132, No. 15, introducing the celebrated song of thanksgiving in the Lydian mode. The ensemble playing was very good, and the players are fast gaining popularity here. On Saturday last the Boston Symphony Orchestra gave the seventeenth concert of the series. The programme was:

Overture, "Alfonso and Estrella.".....Schubert.
Concerto for pianoforte in G major, No. 4, op. 58.....Beethoven.
Symphony in C minor (Scandinavian).....Fred. H. Cowen.
Piano Solo—

"Der Lindenbaum,".....Schubert—Liszt.
"Rackoczy March,".....Liszt.
Introduction to Meistersinger of Nuremberg.....Wagner.

This was the first presentation of Cowen's symphony here, and it did not go as well as one would expect, with the number of rehearsals at the disposal of the conductor. The last movement especially needed a clearer reading. The second and third parts were well received by the audience. Professor Baermann was at his best in the Beethoven Concerto, his clear and steady playing being better suited to the rendition of classical music than to the more modern school. On Tuesday afternoon at the Meionaon, Mr. and Mrs. Henschel gave their second vocal recital, with specimens from German composers. At the same time the fourth programme of the Philharmonic Society's Concerts was publicly rehearsed at Music Hall before a numerous audience. It consisted of the following numbers:

Overture "Oberon,".....Weber.
Aria—.....Mr. William S. Winch, tenor.
Symphony in F (Italian), op. 87.....Rheinberger.
(first time in America.)

"Rigandou,".....Rameau.
"Une Nuit à Lisbonne," op. 63.....Saint-Saëns.
Songs—.....Mr. Winch.
Overture, "Rip Van Winkle,".....Chadwick.

The concert takes place Wednesday evening. "Iolanthe" has reached its sixtieth performance at the Bijou, and will be continued for the present. The Carri Brothers make their first appearance here on Thursday evening at a concert in Music Hall. A reply to the complaints of the Secretary of the Boston Symphony Orchestra contained under "communications" in the issue of Wednesday, January 17, will be found under the same heading in the issue containing this letter. LOUIS MAAS.

Cincinnati Correspondence.

CINCINNATI, February 3.

DURING the past week music has greatly occupied the thoughts of Cincinnatians. What with the Opera Festival and Nilsson concerts, the music-loving public for miles around have been on the *qui vive*. As a successful musical festival there has never one taken place in Cincinnati that can be compared to the present Opera Festival. It has been a triumph both from a financial and artistic point of view. It is probable that, including the two extra performances decided to be given on next Monday and Tuesday, the receipts will amount to the handsome sum of \$115,000 or over. This is more than was expected, and it must be said that the performances have been of greater musical interest than even we were led to believe.

Already Patti has appeared three times. As *Violetta*, in "La Traviata," she scored a great triumph, her death scene producing a remarkable impression. The audience applauded the great prima donna with astonishing warmth. "L'Africaine" was received with great enthusiasm. "La Sonnambula" introduced Mme. Albani, whose success was not as great as was expected. "William Tell" brought forth Mierzwinski and Galassi. The former artist produced an unwonted effect by his high notes, while Galassi was received with the warmth of an old favorite. The female rôles were not very finely personated.

The climax of the week was reached in the production of Rossini's "Semiramide," in which both Patti and Scalchi appeared. A greater triumph for the managers could not be possible, and Nilsson, who was present, applauded as heartily as anybody. The hall was not only crowded, but even the corridors. Many were turned away, and of those who were fortunate enough to secure an entrance into the vestibule, a good number did not even get a view of the stage. It was really a memorable night. Mme. Scalchi, who, of course, was heard here for the first time, was pronounced by the critics the finest contralto on the stage, an opinion which I share. On Friday night, "The Flying Dutchman" was performed, with Albani and Galassi in the chief rôles. They were both accorded an ovation. The stage effects were such as have never been seen in Cincinnati. They were all that could possibly be desired.

On Saturday afternoon, while I write this letter, Patti is delighting a great throng with her charming impersonation of the rôle of *Zerlina*, in "Don Giovanni." To-night, "Lohengrin" is to be represented with Mierzwinski in the title rôle, Scalchi as *Ortruda*, and Albani as *Elza*, supported by an orchestra of some hundred players, a military band, and a chorus of two hundred voices.

Mr. Springer being at the present time dangerously ill, the management hesitated to give more operas next week, as a mark of sympathy for one who has done so much for the College of Music, and who is beloved so greatly as a man; but the people

clamored for it, and have sent in their money in advance for seats, so there is nothing else to do but give the extra performances on Monday and Tuesday nights. The city is crowded with strangers from every neighboring city and state, and the event will be one long remembered by the inhabitants of Cincinnati.

The Nilsson concerts were great successes, a very large audience being in attendance at each concert. Nilsson sang her selections charmingly, and was encored and re-encored.

Music by our local musicians has been put in the shade by the events of the past week, but home concerts will soon begin to have sway again when the opera and Nilsson companies shall have left us.

We all hope and pray that Mr. Springer may speedily recover. Cincinnati can ill afford to lose so generous and noble a citizen.

SPECTATOR.

Communications.

Editor of The Musical Courier:

SIR,—In your issue of January 17, the secretary of the Boston Symphony Orchestra asks you to correct some misstatements, as he calls them, made by me in my Boston letter of the week previous. I said it was to be regretted that the conductor of the Higginson Concerts did not bring out more novelties, and he mentions nine new works brought out thus far. In justice to myself I must say that I spoke from the point of view of a musician, who will always measure novelties not by their number but by their importance, and in judging of the work of a symphony society in that direction, a new symphony will outweigh quite a number of smaller works in his mind.

What I meant to say was that, to my mind, the Higginson Concerts had not brought out enough new symphonies (this was even worse last season than this season), and the above mentioned list of nine works only goes to confirm what I say. It contains only two new symphonies, certainly not a very brilliant showing for twelve or thirteen symphony concerts, the rest being made up of smaller works. Anybody who read my letter to the end, would also see that my strictures were to be taken in a broad sense, since I specially referred to the good work that the Philharmonic Society had rendered last season in the way of bringing out novelties, by producing in a total of eight concerts no less than four new symphonies, and that with about half the time for rehearsing that the Boston Symphony Orchestra has.

As to my having heard the Symphony of Gernsheim seven or eight years ago in Leipzig, I may be mistaken. The work made so little impression on me at the time, that all I could recollect was the key, this being the same; and, as composers seldom write two symphonies in the same key, I perhaps not unnaturally inferred that it was the same work. But, as I say, I may be mistaken on that point, and, to make sure, have written to Gernsheim, with whom I am well acquainted.

My absence on a concert trip in the West did not admit of my explaining myself sooner. I remain, yours truly,

LOUIS MAAS.

The Thomas-Lennon Injunction.

Editor of The Musical Courier:

SIR—I have read your editorial remarks about the decision rendered by Judge Lowell, of Boston, in the injunction suit of Theodore Thomas against J. G. Lennon, but I do not agree with the conclusions which you draw, nor do I believe the decision itself to be justified.

If the orchestra parts, which Mr. Lennon intended to use, have really been newly arranged from the printed piano score only, and no access has been had to Mr. Gounod's original orchestration, then Mr. Lennon has suffered a great wrong. He should not fail to appeal his case to the Supreme Court, and every vocal society in the United States should, in its own interest, offer to share the expense. Whatever privileges may have been granted to Mr. Lennon by the author of the "Redemption," regarding the public performance of the same in this country, the only privilege which Mr. Thomas can get sustained by the laws here is his sole right in the United States to use and control the original orchestration of the work. Any attempt on his part to restrain our vocal societies all over the country from publicly performing the whole or a part of the "Redemption," because the instrumental accompaniment used by them

is not the author's original orchestration, or because the right of public performance has been granted to Mr. Thomas alone, would no doubt subject him to the danger of severe punishment in the shape of suits for damages.

The issuing in Europe of the complete piano score makes Mr. Gounod's work in this country an unprotected work and this means that publishers, managers and the general public can put it to any use they chose, which includes, of course, the getting up of an entirely new orchestration. I am sure any of our publishers could have copyrighted, published and sold the same.

I am in favor of an international copyright, and I gladly accord to every author the right to obtain the largest possible remuneration for his work, but I hope no law will ever enable composers here to hunt down our managers and artists for alleged violations of the right of public performance whenever the latter use for their performances such parts of the author's works which have been given to the public through the issue of printed copies, which have been publicly sold with the author's consent.

If an author wants to make money out of the public performances of his work let him abstain from publishing it; but if he wants to make money out of both the manager and the publisher, let him limit the part which he publishes to such an extent that it will not admit of a public performance.

I have seen on English publications of single songs a printed notice, reading: "This song may be sung in public without payment of any fee," which justifies the conclusion that if a song not bearing this notice is sung in public, the unfortunate manager or artist is apt to be mulcted out of a part of his earnings by the author's legal representatives in order to avoid trouble.

Such a thing should never become possible in this country. The laws on authors' rights are just now being established here; let us hope above all that they will be made comprehensible as well as practicable.

FORTISSIMO.

A New Jersey Criticism.

The following clipping from the *Passaic* (N. J.) *City Herald* of January 27, we give to our readers *verbatim et literatim*. It speaks for itself:

PASSAIC CITY HERALD.

Issued Every Saturday at

PASSAIC, - - - - - NEW JERSEY.

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The Steinway Hall Popular Matinees by Mr. Theodore Thomas and his unrivaled orchestra, gave their 4th matinee on Thursday afternoon, with Mrs. Emily P. Dodge as Soprano and Miss Jessie Pinney, as Pianiste, and as it was the first appearance of the latter, her debut was a matter of much interest. Everything connected with her playing was popular with a very appreciative audience and Mrs. Dodge did herself great credit and was a favorite. Max Heinrich as baritone, completed the galaxy of musical stars on this occasion.

The prelude was a good beginning and was quite new to us. Aris. J. Louis Spohr was grand. "Concerts" in "A, minor," was by the baritone and was comprised of six different parts—a fine combination, giving a good display of his vocal powers in varied notes.

Miss Jessie Pinney gave the Symphonic Poem, "Le Rouet Omphale" very sweet, from CAMILLE SAINT SAENS. There were two orchestral songs, the "Lutchen" and "Oh Rosebud, blushing as lovely heath" by Jensen & Lessman. Miss Dodge sang the piano solos, "Serenade" in A and the "Raphodic" of List, very beautifully. Miss Pinney closed the entertainment with her wonderful playing on the piano.

Altogether these popular entertainments are grand treats to all lovers of music. Fifty cents only to the concerts and seventy-five cents only for reserved seats. Where can so much good music be had for so little money?

The next matinee will be had on Feb. 1st, at 2 p. m., with Mrs. Emma R. Dexter as soprano, Mr. Theodore Taedt as Tenor, Mr. Constantin Sternberg as Pianist and Mr. Edward Mollenhauer as Violinist.

An Agreeable Surprise.

Five neatly-placed music stands in the grand room at Steinway Hall aroused our curiosity. Informed that five well-known musicians were going to perform *prima vista* Brahms' new Quintet, we could not resist the temptation to intrude. This work is highly esteemed on the other side, and being melodious and concise in form, impressed the hearers and excellent performers as a masterpiece. E. Neupert dropped in and gave us the Brahms' new trio with Mr. Franko and Hartdegen. It was a genuine treat, for which we would have even defied the rigor of the Sunday law.

NE KLUDI.

HOME NEWS.

—Mr. Henshaw Dana, a musician and composer, died suddenly of heart disease on Monday, at Worcester, Mass.

—Raphael Joseffy will be heard in two piano concerts in Boston during the spring season, the precise dates not having been fixed as yet.

—Miss Emma Thursby will give a concert in Plymouth Church on next Thursday evening, when she will have the assistance of Mme. Teresa Liebe, Mme. Marie Heimlicher, Russell Glover, Theodore Liebe, Carl Formes and Maurice Strakosch.

—A new work, entitled "The Nativity," has been written by Prof. J. K. Paine, of Harvard, for the triennial festival of the Boston Handel and Haydn Society next May. The words are from Milton and the music is scored for soli, chorus, and orchestra.

—A series of five organ and harp matinee concerts is to be given at Chickering Hall on successive Thursday afternoons at 4 o'clock by Mr. George W. Morgan and Miss Maud Morgan. The first of these entertainments will take place on the 15th inst., when Emily Winant will be the assisting artiste.

—Charles Harris, who for some time has had the stage management of D'Oyly Carte's productions at the Standard Theatre, will sail for England on Saturday, 17th inst. Mr. Harris will not return to New York, but will join his brother, Mr. Augustus Harris, as stage manager of Drury Lane Theatre, London, next season, which opens on Easter Monday, with Carl Rosa's company.

—Mr. Abbey is now in the city, having come from Cincinnati. He is enthusiastic concerning Mme. Nilsson's success in that city last week. He reports that the receipts for two evening concerts and the matinee amounted to \$15,000, and this with the opera festival as a counter attraction. Mme. Nilsson's tour so far has been very successful, the business being especially remunerative in the larger cities which she has visited, with the exception of New Orleans.

FOREIGN GOSSIP.

... The letter alleged to be written by Mr. Gladstone about the Royal College of Music is a hoax.

... Messrs. Novello & Co. will publish the new opera "Colomba," the libretto by Dr. Hueffer, and the music by A. C. Mackenzie.

... The London *Musical World* is authority for the statement that "Joachim and Saint-Saëns are about to make a tour in the United States next season."

... The new opera, "Melita," words by Capt. Juba Kennerley and music by Signor Pontet, recently produced at the Novelty Theatre, is to be published by W. D. Cubitt, Son & Co.

... The annual report of the Birmingham (Eng.) Musical Association is a record of good and useful work. During the past season 70,990 persons attended the 27 concerts given at almost nominal prices of admission, or about 2,629 persons per concert. Two thousand seven hundred choristers and 50 instrumentalists assisted. The association now has an amateur band of 70 and an amateur chorus of 300 of its own.

... M. Planquette is now busily engaged on three new operas, all intended for London. One is a revision of "Gillette de Navonne" another is but briefly sketched, while the third is a brand-new work, written specially for England, on the subject of "Nell Gwynne." *King Charles*, the tenor, and the heroine both have good parts; but the most important character will be that of *Rochester*, intended for a dramatic baritone.

... The original copy of the pianoforte score of Mendelssohn's "Elijah," which Mrs. Mounsey Bartholomew gave to the Sacred Harmonic Society with a reservation that if the society were ever dissolved the MS. should revert to her, has been returned by the committee to Mrs. Bartholomew. There are forty-three numbers. "O rest in the Lord" was taken from it for presentation to the Guildhall Library, and has been lost or mislaid ever since.

Professional Cards.

[This department has been established to give members of the musical profession an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

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THE MUSIC TRADE.

IMPORTANT NOTICE.

Our Correspondents, Contributors and Contemporaries will please take notice that the Office of the "Musical Courier" is located at No. 25 East 14th street, New York.

MORE REPRESENTATIVE MEN.

THE editorial in our issue of January 24 on representative men has been pleasantly commented upon by many members of the piano and organ trade, and we have therefore been induced to continue this time in the same vein.

Let us first take an imaginary trip toward the South and call on a gentleman who, in the course of his business career, has demonstrated that from a very small beginning, an immense trade can be built up if energy, tact and indomitable perseverance are controlling business elements. We refer to Harry Sanders, of the well-known house of Sanders & Stayman, Baltimore, Md. Not many years ago, with a few Estey organs in a small room, he laid the foundation of an establishment which is to-day one of the largest south of New York. From a start with a few Estey organs, this part of the trade has assumed such dimensions that more than 1,200 organs per annum are shipped from the factory in Brattleboro to this firm.

The piano business of the firm is also very extensive. Mr. Sanders is a shrewd and cautious business man, and has steered clear of errors; he has a large personal following, and is known at home as a "first-rate fellow."

There is a man in Philadelphia who has also been a worker, and is still as punctual and steady in his habits as he was when his business could be conducted within the space of 12x20 feet. This is Mr. Charles Blasius, head of the firm of Charles Blasius & Sons, the Steinway agents. He has made the piano business a life study, and being practical in both mechanical and mercantile departments, his judgment has generally been correct. It is only necessary to pay him a visit at his large and handsome warerooms on Chestnut street to ascertain how completely he controls even the smallest details of a business, the profits of which reach far up into the thousands every year. He has erected an institution which insures a permanency for his sons.

The cheaper grade of pianos has brought large fortunes to their manufacturers. In some instances the success of some of the houses has been phenomenal. We call to mind now C. D. Pease. It is only ten years ago since he began the manufacture of pianos on his own account. The beginning was in a small rented place, and now for some years he has been occupying one of the largest and most complete factories on the west side.

The first reason of this success was Pease's intimate knowledge of piano manufacturing. He reduced the system down to a fine point, made a piano which was worth the money fully, and thus treated the trade fairly. He never rushed into wild schemes, he kept his own counsels and never forgot to mind his own business, even at the risk of not taking care of other people's business.

Personally, Pease is a quiet, unassuming gentleman, who, although comparatively young, can take it as easy as many old ones.

Henry Behr, of Behr Brothers & Co., has lately attracted our attention, especially since the calamity of January 29, when he was called up early in the morning to be told that his factory was totally destroyed by fire. Notwithstanding the extent of this disaster, Mr. Behr, whom we met while the engines were still flooding the ruins, was as calm as he was during the brightest days in his office.

Fortitude and presence of mind under such circumstances are indeed a test of character, and we are convinced that the firm, after it gets fairly started, will make itself felt in the trade as much as it ever did. With rare circumspection and in anticipation of such an accident as a fire, the firm kept duplicates of its patterns and designs, and can continue at once on the same basis as formerly.

At the earliest opportunity we will take occasion to mention the characteristics of other gentlemen well known in the trade.

A DISPUTED COPYRIGHT ENTRY.

ONE of our leading music publishers recently sent to the Librarian of Congress for copyright entry the title and two complete copies of a collection of songs issued in one book. All the songs were original compositions, by a resident composer, and were issued for the first time in the book. The fee remitted by the aforesaid publisher was 50 cents, the customary fee for the entry of the title of a book and fifty cents for

a certificate. The copyright formula had been repeated at the foot of the first page of each song. So far all was according to the usual requirements.

The Librarian acknowledged the receipt of the title and fee, but he refused to enter the work unless an "entry fee" was remitted for each song contained in the book. He forwarded a printed communication to the publisher, wherein was stated that "it has been uniformly held that for each change or variation, either of title or of substance in a publication secured by copyright, a distinct entry should be made, in order to the protection of each variety issued." At the same time, attention was called to sections 4,959 and 4,960 of the copyright law. We print them herewith.

SEC. 4,959.—The proprietor of every copyright book or other article shall deliver at the office of the Librarian of Congress, or deposit in the mail addressed to the Librarian of Congress at Washington, D. C., within ten days after its publication, two complete printed copies thereof, of the best edition issued, or description or photograph of such article as hereinbefore required, and a copy of every subsequent edition wherein any substantial changes shall be made.

SEC. 4,960.—For every failure on the part of the proprietor of any copyright to deliver, or deposit in the mail, either of the published copies, or description, or photograph, required by Sections 4,956 and 4,959, the proprietor of the copyright shall be liable to a penalty of twenty-five dollars, to be recovered by the Librarian of Congress, in the name of the United States, in an action in the nature of an action of debt, in any district court of the United States within the jurisdiction of which the delinquent may reside or be found.

The publisher herewith informed the Librarian of Congress that his publication had been issued as a complete work in one book; also that it would be an open question whether a separate entry for each song would be required afterward, in case each number should be issued separately, provided that no alteration had been made in the work itself. He furthermore pointed out to the Librarian of Congress that Section 4,959 of the copyright law required the deposition of one additional copy of such works, in which a substantial change had been made since the first copyright edition; but that it did not entail upon the publisher the payment of any additional fees therefor. Neither was it manifest that any section of the copyright law bound the publisher to pay a fee for each and every page of a work, if he (the publisher) chose to repeat the copyright formula at the foot of each and every page of the book issued by him.

The publisher, as a last argument, further submitted to the Librarian that a musical composition is considered to be the product of the composer's mental labor, thought and skill, and was as such only entitled to a copyright. He (the publisher) believed that the substantial change referred to in Section 4,959 of the copyright law had reference only to a substantial change in the construction or text of the work itself, but had no reference whatever to any change made by the publisher in the typographical get-up of the work, or to the issuing of parts of the work after the complete work had once been copyrighted. This is the really important point at issue.

The publisher, up to the present time, has not yet received the certificate of entry for his complete book, nor any reply to his last communication, although some time has elapsed since it was written. There can be no doubt that the matter is of sufficient importance to deserve the earnest consideration and attention of every publisher, because what affects one in the matter of copyrights affects all. It is, therefore, our desire that communications on the subject should be forwarded us from those who have had any experience in the matter or have any special knowledge bearing upon the subject. All views forwarded us will be cheerfully printed in the COURIER, and from them may possibly be ascertained "what is (really) uniformly held" and what is not.

THE American News Company has refused to circulate another paper devoted to music and the drama, on account of libelous articles contained in it. We cannot see how the company can act otherwise. Newspapers that abound in personalities and in abuse are continually subject to the law of libel, and the injured parties unhesitatingly demand redress from the news company. There is no "gagging of the press" in the refusal of this company to expose itself to lawsuits and damages. It can get along prosperously by circulating only those journals whose tone and character are a guarantee of immunity from unnecessary difficulties.

A COMPARISON between the uprights made some years ago, when these instruments first became fashionable, and the uprights made now, easily demonstrates the great and rapid improvements that have taken place in piano manufacturing in this country in about a decade.

The instruments made then, although acceptable in tone, appeared cumbersome and bulky; the uprights made to-day are designed gracefully and are ornaments as parlor furniture, many of the styles being made of costly woods and with artistic success.

The American upright is by all odds the handsomest piano made at present.

GERMAN manufacturers of small musical goods seem to be beating English houses in Australia, because of the excessive discounts they are able to offer even to retail purchasers. Single violins, violin cases and concertinas are sold at wholesale prices by German firms, and what is more, profit is made on them. English goods are, no doubt, better made in some respects than German, but in Australia, as elsewhere, purchasers buy what is cheapest, without waiting to discover whether it is the best or not. The discounts on musical instruments in Europe have become remarkably large. Where will it end?

THE Music Publishers' Association of England, are again earnestly discussing the possibility of establishing an international copyright law between that country and Austria, Russia, Denmark, Holland, and other nations. The association has already determined to send a deputation to the Austrian Embassy urging the necessity and advisability of an international copyright between the two countries. The *London and Provincial Music Trades Review* says that the details of the scheme are now being settled. It is to be hoped that the executive government of this country will seriously consider any overtures relating to establishing an international copyright law between England and America that may be made by responsible parties of the mother country. Such a law should have been in operation long ago. It would be mutually beneficial.

Chattel Mortgages.

We have always advised the trade to keep a sharp look-out on chattel mortgages. If they do not interest at one time they may at another. Some are always interesting, as witness the following:

| | |
|---|---------|
| WEEK ENDING DECEMBER 23, 1882. | |
| J. C. Freund, 25 Clinton place, R. Hoe & Co., presses..... | \$3,700 |
| WEEK ENDING JANUARY 27, 1883. | |
| J. C. Freund, 40 Seventh avenue, J. Mullins, furniture..... | 324 |
| J. Schott, New York, music dealer, chattel mortgage..... | 500 |
| Cramlett & Tompkins, Des Moines, chattel mortgage..... | 3,049 |
| C. W. McGinnis, New York, piano leg manufacturer, renewed chattel mortgage..... | 1,039 |

Detroit Trade.

The Whitney Organ Company begins operations with 100 men, about the 10th inst. It is intended that thirty organs should be turned out per week.

Geo. D. Newhall has opened a wareroom on Woodward avenue. He will control the sale of the Wilcox & White organ in Michigan.

Charles Bobzin has entire charge of the sheet music and small instrument trade of C. J. Whitney. He has just received an invoice of goods which will shortly arrive from France and Germany.

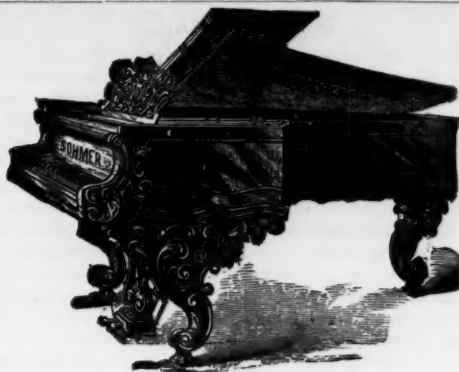
Roe Stephens Music Company have had a better trade this January than in January, 1882.

—It will interest the organ trade to know the exact distances from shipping points to New Zealand. United States Consul Griffin, at Auckland, says in his report: "The distance from Liverpool to Auckland by the Suez Canal is 12,706 miles; by the Cape of Good Hope 14,703 miles; by Cape Horn 12,057 miles. It will also be seen that the distance of Auckland from New York by the Suez Canal is 14,637 miles; by the Cape of Good Hope 14,505, and by Cape Horn 11,860; but by the Panama Canal it will be only 8,940; but even suppose the canal should not be built, the proximity of Auckland to the American ports give it advantages over those of any other city in the colonies." The ports of entry in New Zealand are Auckland, Littleton, Wellington, and Dunedin.

—A. G. Clemmer & Co., Philadelphia, Pa., are now the Weber agents, the transfer from Getze, the old agent, having taken place last week. We understand that Clemmer & Co. will move from the Thirteenth street corner to the warerooms on Chestnut street occupied by Getze. Mr. Clemmer is an excellent business man.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.



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THE most complete establishment in the country. Conducted by graduates of the most noted London Organ Builders. Our instruments are noted for their fine voicing, beauty of tone, and superiority of workmanship throughout.

Testimonials furnished, on application, from the first Organists in America.

Our Illustrated Catalogue will be sent on application.

Scarf with front, patented January 9, 1883.

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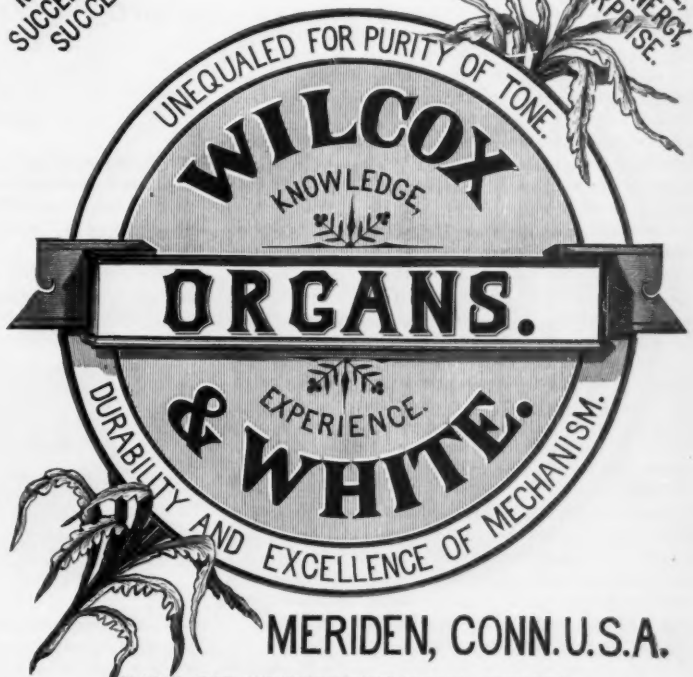
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PALACE ORGANS THE BEST IN THE WORLD.

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.

Bogus Instruments.

THE following communication has been sent to us by a gentleman who has made the above subject a study:

"This country is not the only one afflicted with 'bogus' instruments. No doubt America is a fertile garden wherein such weeds thrive, but Germany has commenced to feel the effects of what are called 'garret' manufacturers—a term for makers who have no factories. These firms—if such a term may be applied to them—make pianos to order at a very low cost, putting whatever stencil upon them that may be desired. Well known and reputable manufacturers' names are closely imitated, and are palmed off upon unsuspecting purchasers in the land of their birth, as well as exported to the English colonies—Australia especially.

Not only are bogus 'pianos' and organs put upon the market, but even violins have come to figure in the list of 'bogus' instruments. Several cases have been tried before the English courts in which the plaintiff has sued the defendant for selling him a violin of no particular value and doubtful parentage for a large sum of money. From these trials has been elicited the fact that to place 'false labels' on violins is a practice of far greater extent than was supposed. A defendant went so far as to admit that he had placed false labels on several violins he had sold, and offered as an excuse that people would not buy a violin which had not a well-known name attached thereto. This reason for fraudulent dealing will strike our readers as being especially original.

The important question at issue has always been, and is now, how to put a stop to the trade in 'bogus' instruments? So far, all the methods proposed have been of no avail, because so long as ignorance exists, there will never be a lack of unscrupulous dealers to take advantage of it. Manufacturers, no doubt, often feel disposed to prosecute those who imitate their stencil mark; but of what avail to prosecute in one case and not in another?

Moreover, it is not only in the imitation of sterling manufacturers' names that all the evil of 'bogus' instruments lies. There are the numerous pianos and organs sold under various names—sometimes of world-renowned composers, and sometimes of certain localities. All these apparently different instruments are made by one or two firms. Altogether, the prevalence of 'bogus' instruments is as much to be regretted as the remedy is hard to prescribe. If this nefarious business had not presented great difficulties, something really effective would have been done ere this to wholly put an end to it. Reputable dealers and manufacturers would welcome any means whereby the 'bogus' instrument transactions could be effectually squelched. Where is the remedy?"

This question, like every other, has two sides. The 'bogus' instrument should be exposed and the trade therein discouraged; but it must first be decided to what instruments this term must be applied. Interesting business disclosures could be made in respect to the system that prevails with many large dealers who have their names stenciled on instruments which are made in New York and shipped to them.

A large Western dealer recently defended the system by presenting to us the following facts in relation to his own business, and we must say that he assumes a position which is practically impregnable.

He tells us that some twelve or fifteen years ago he made arrangements with a large Eastern house of excellent reputation, to push its pianos in the West and Northwest. At that time, although its name was known, the house did not do any extensive trade in that section. This dealer built up a large business for the Eastern house and sold its pianos in large quantities throughout a prosperous country such as Illinois, Iowa, Wisconsin and Minnesota. Gradually the manufacturer began to raise the prices. At first the agent was asked to pay ten dollars more per instrument, and as soon as he had the pianos well established the rates were increased by advances of twenty, thirty and more dollars per instrument until he had to pay such figures that there was nothing left for him.

Yet there were dealers in his city anxious to get the agency. Matters reached a climax when he insisted on a definite arrangement which was to guarantee him the future prices. The Eastern house refused, and simply transferred its agency to another firm.

"This was a lesson for me," said the dealer, "which, although dangerously costly, taught me to introduce a different system. I put my name on the pianos I bought after that. It was my personal energy and my reputation which sold those pianos, and now the same elements will sell these pianos." And so it turned out. He has now been selling immense quantities of pianos with his name on for many years, and feels himself free from any recurrence of the old order of things.

Now, what kind of a plea can be brought against an aggravated case like this and others that we know of? It cannot be denied that the dealer must protect himself, for if he did not, the manufacturers would not be protected.

The Eastern house in this instance, although represented by a large dealer in the same city, has not done as much business with him as it did with its former agent.

It is asked, Where is the remedy? To answer that would lead to a discussion of important questions which involve the whole system of business now prevailing in the music trade of this country.

If perfect good faith prevails on both sides, such cases would be rare, and then the 'bogus' piano could not flourish. But when a large dealer is in constant anxiety and never can feel assured of his position, as in the instance just cited, he necessarily must protect himself. The piano he is now selling with his name stenciled on, was forced upon him by the action of the Eastern manufacturer.

Beatty Organs.

HON. DANIEL F. BEATTY, Washington, (N. G.), has a perfect right to run his business just as he pleases. In this land of liberty, he is not harassed by any disgusting legal methods such as prevail in tyrant-ridden countries, and which could make him amenable to the code if he did business as he does here. Here his aspirations both political and commercial can be gratified, and besides being the Mayor of that flourishing manufacturing centre, which (according to his map) is the radiating point of thousands, nay, millions of miles of railroads, and which can be reached from New York and Philadelphia and Hoboken in much less time than from San Francisco or Hong-Kong, he can also bear the proud distinction of manufacturing the 'Beethoven' Organ, which as per his very latest advertisement, is 'equal to fourteen ordinary organs combined.'

A man who has succeeded in perfecting the art of organ building to such a degree, and has in addition to this attached such important inventions as the 'treble upright bellows,' the 'nickel-plated pedal plates' and the 'golden tongue reeds' to his instrument, is destined to reach a still higher eminence than the mayoralty of Washington, (N. G.)

Such a man is unquestionably impelled by humanitarian motives to sell as he announces a \$125 organ for \$79. He should, however, extend his 'special limited offer' beyond ten days and give some other miserable purchasers a chance. There are lots of people groping around in darkness on this mundane sphere, who would be musically, at least, enlightened if they could lay their hands on Daniel or on one of those 'Beethoven's,' with a 'right duplex damper' and a 'coupler harmonique' (mind you, doubles the power), backed up by an 'automatic valve stop,' powerful enough, we suppose, to restore hearing to a dozen deaf-and-dumb and blind asylums in less time than it takes a Beatty organ to reach a purchaser after he has remitted \$79 and a \$46 coupon to Washington (N. G.).

We do not know of another organ manufacturer in this country or Kamtchatka whose liberality would ever induce him to put so many stops to an organ with such a few sets of reeds, as the Hon. Beatty, mayor of Washington, (N. G.), puts on to his organs.

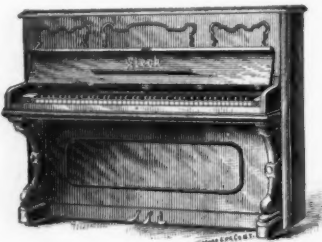
Why, the recklessness of this proceeding is appalling. Twenty-seven stops! Fourteen distinct combinations! And a lamp-stand thrown in! The lumber used to make these many stops is sufficient to build a house large enough to hold all the gas Hon. Beatty uses in business, and heaven knows he uses an immense quantity! as anyone can convince himself by paying a visit to Washington, (N. G.).

GEORGE STECK & CO.'S "LITTLE GIANT."

Solution of a Difficult Problem in Piano Manufacture.

George Steck & Co.'s Latest Style of Upright—A Small Instrument, containing all the Important Features of a Large-sized Upright.

SINCE last May Mr. George Steck has been experimenting on small-sized upright pianos, which he determined should contain all the requisites of a piano, and which should be so constructed that it could take the place of large instruments in



musical households where room is required for other purposes. The present difficulty of handling large-sized pianos and getting them into upper floors of flats and small dwellings, was to be completely obviated when this new piano was introduced.

The results of these experiments can now be seen in the warehouses of the firm, No. 11 East Fourteenth street, in the shape of several uprights of the usual width of 5 feet, thus insuring 7½ octaves, but at the same time only 3 feet 7 inches high and 1 foot 8 inches deep. These small figures undoubtedly will surprise our readers, but there is still more surprise in store for them when they hear the power and volume of tone produced. This small instrument contains Steck's patented iron plate, and in its construction the same principles prevail that have made the large-sized uprights a complete success.

In the construction of the scale Mr. Steck has again given evidence of his scientific ability as a piano builder, for in it lies the whole secret of the success of this new style.

The bass is powerful and possesses a refined quality of sonorous tone, while the treble is very brilliant. The *sostenuto* pedal enables the player to demonstrate the singing qualities of this piano, the same being remarkably effective. Throughout the whole scale the tone and touch are perfectly even, giving the utmost satisfaction to the trained pianist. In every respect, except its size, this piano resembles the usual uprights.

There is no question that, after its introduction, this piano will

prove to be a real boon to such families and persons who have but a limited space at their disposal or who reside in such houses where access with large pieces of furniture is difficult and uncomfortable.

A hidden desk is placed in the piano, which is attached to the inside of the front board, and which is put before the player, and subsequently replaced in its position in the interior, without an effort. This desk is an ingenious device.

Trade Notes.

—Dippel & Schmidt, the action makers, are still very busy.

—The Wilson Stool Company is now located at No. 8 West Eleventh street.

—A. M. Perkins, of the New York Piano Company, Montreal, Can., died on January 29.

—A patent has been issued to E. B. Greene and C. J. Emerson, Jr., Westfield, Mass., for a metronome.

—The newly-fitted offices of the Sterling Organ Company and McEwen & Co., No. 9 West Fourteenth street, are handsome and cozy.

—We acknowledge the receipt of a handsome display card from C. Kurtzmann, Buffalo, N. Y., which will help to adorn our office.

—We hereby acknowledge the receipt of an illustrated circular from the Wilcox and White Organ Company. The illustration of the ash case is very successful.

—Peck & Sons' pianos will hereafter be sold by Cory Brothers, Providence, R. I.; C. H. Champlin, Boston, Mass., and the Smith American Organ Company, Kansas City branch.

—Ramos & Moses, Richmond, Va., have received several orders on the strength of the tribute of Princess Louise to the Knabe Piano. Who will say that testimonials have no value?

—Edward Parro has been arrested and his bail fixed at \$3,000 in a civil suit brought against him by Charles F. and George H. Chickering to recover \$3,173.32, which sum they allege he embezzled while acting as their collector.

—Conn's brass band instrument manufactory in Elkart, Ind., was damaged by fire on January 29. A small fire damaged some of the stock in Richard Ranft's establishment. George S. Wheeler's music store, Nashua, N. H., was destroyed by fire.

—Mr. Rufus Blake, of the Sterling Organ Company, is under the impression that the organ trade will revive fully after this month. He says that the stocks of the retailers are gradually being absorbed and by March business will again be as active as ever.

—Young Bechstein, son of the celebrated Berlin piano manufacturer, recently informed us of an idea that was original with him. In order to be driven out of bed early in the morning, he sets his watch back a half hour and keeps it so at all times. We knew he was healthy and wealthy and now we know he is also wise.

—The Hamilton estate will erect a double factory building on the lots of the burned factory of Behr Brothers & Co., corner of Eleventh avenue and Twenty-ninth street. The two buildings will not have any communication between each other. The buildings will be completed by May 1. In the meantime, the firm will build pianos in a temporary factory located at the corner of Hester and Elizabeth streets.

—T. F. Kraemer has leased part of the premises No. 103 E. Fourteenth street, and will open a warehouse for the sale of piano covers, music-stools and music stands, about May 1. This will be the first establishment of the kind where an assortment of the above-named articles will be found in all grades and varieties and to suit all kinds of taste. There has been room for a business where artistic covers and desks and stands are on sale. Especially in the section of the city where this establishment will be located.

—We append the list of policies held by the Smith American Organ Company. The fire on the morning of January 24 was the first that has occurred in the building occupied by the company for the last twenty odd years:

Building.—Mercantile Marine, Boston, \$2,500; Commercial Union, London, \$5,000; Washington, Boston, \$3,000; Manufacturers', Boston, \$2,500; Union, Philadelphia, \$2,500; Neptune, Boston, \$2,500; Shoe and Leather, Boston, \$5,000; Eliot, Boston, \$2,500; Franklin, \$2,500; Firemen's, Boston, \$3,000; Firemen's Fund, San Francisco, \$2,000; Albany, \$2,500; Prescott, Boston, \$2,500; Fire Insurance Association, England, \$2,000.

Machinery.—Fire Association, Philadelphia, \$1,000; Standard, London, \$833.33; British American Assurance, Toronto, \$833.33; Meriden, 500; Rochester German, \$416.66; Merchants', New York, \$416.66; Star, \$833.50; Providence, Washington, \$833.33; Royal, Liverpool, \$4,488; Insurance Company of North America, Philadelphia, \$1,088; London and Lancashire, Liverpool, \$4,500; Pennsylvania, Philadelphia, \$608; American, Philadelphia, \$716; Phoenix, London, \$304; Merchants', Providence, \$500.

Stock.—Fire Association of Philadelphia, \$2,000; Standard, London, \$1,666.66; British American Assurance, Toronto, \$1,666.66; Meriden, \$1,000; Rochester German, \$833.33; Merchants', New York, \$833.33; Star, New York, \$1,666.50; Providence, Washington, \$1,666.66; Royal, Liverpool, \$6,412; Insurance Company of North America, \$6,412; London and Lancashire, \$2,800; Pennsylvania, Philadelphia, \$4,392; American, Philadelphia, \$3,788; Phoenix, London, \$2,196; Security, New Haven, \$1,000; Merchants', Providence, \$1,000.

Totals.—Building, \$40,000; machinery, \$17,870; stock, \$39,333; entire amount, \$97,203.

—The International Exhibition at Amsterdam, which is to be held this year, promises to be a very considerable affair. Holland has awakened from the lethargy with which the project was first regarded, and great preparations are being already made for the reception of the many thousands of expected visitors. A thousand Dutch firms have already entered their names as exhibitors, and demand 8,000 square yards of space. Belgium surpasses this figure. Germany is sending a large number of exhibits, including

those of the house of Krupp. England is said to be fairly represented.—*The Australasian*.

—Wm. G. Fischer, of Philadelphia, Pa., has recently given a large order for Carpenter organs.

—A. S. D. Demorest, of Hackensack, has taken the agency of the Baus pianos and the Ithaca Organs.

—Bird's-eye maple is used for firewood in Michigan, and sold for \$160 a thousand in Liverpool.

—Ivory is getting scarce and very dear, and it is again predicted that the elephant will become an extinct animal if stringent measures are not adopted for his protection.

—Certain kinds of wood, of great durability when used alone, have, when joined together, a very destructive influence upon each other. If cypress is joined to walnut, or if cedar is joined to cypress, decay is induced in both woods, which ceases, however, as soon as they are separated.

—E. G. Harrington & Co. have rented a large factory on Forty-first street, between Ninth and Tenth avenues. The building is 100 feet front by 50 feet deep, with five floors. The firm will take possession in a few weeks, as soon as the premises can be prepared.

—Stultz & Bauer have leased the building now occupied by E. G. Harrington & Co., and will occupy the same as soon as the latter firm moves.

—Mr. Sohmer has been in Boston to attend the Carri Brothers' concert, where a Sohmer Grand was used, and at the same time to take a business survey of the field.

—The bankruptcy case of James A. Waddington, music teacher, Boston, Mass., was closed in the insolvency court on the 1st inst.

—Mr. A. Nordheimer, of A. & S. Nordheimer, Toronto, Can., was in the city this week, and left for home last night.

—W. F. Tway intends to visit the Clough & Warren Organ Company, Detroit, in a few weeks.

—A patent has been granted to Oliver H. Arno, Wilmington, Del., assignor to the American Automatic Organ Company, Boston, on a mechanical musical instrument.

—Freight was sold to pay charges, and the owner sued for the value of the goods on the ground that it had not been properly advertised, but had been sold to a favorite of the carrier. The court said: "Good faith and reasonable diligence must be shown to ascertain and give notice of the nature and character of the freight, so that the best sale possible may be made. If it is sold to some favorite of the carrier, no proper notice having been given, at a nominal price, damages for the value of the goods can be recovered. A carrier has no right, nor is he bound, to examine the contents of barrels before advertising them for sale to pay the freight due thereon."

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